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(April, 25-27, 1969)

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“Architettura e/o Rivoluzione” up at the Castle. A Self-Convended Conference in Turin (April, 25-27, 1969)

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Architect, PhD, she is Associate Professor of Architecture and Design History. She is a scholar of architecture, town and design history of the Nineteenth and Twentieth centuries, and she has published several papers and books on Italian and international architects, on the transmission of architectural culture in art academies and applied arts museums, and on the discussion about historical sources and historicism. She collaborated to the books *Made in Italy. Rethinking a Century of Italian Design* edited by K. Fallan and G. Lees Maffey (Bloomsbury, 2013) and *Storia dell'architettura italiana: L'Ottocento* edited by A. Restucci (Milan: Electa, 2005) and she took part to several research groups. Among her recent publications are: *Il design della ceramica in Italia (1850-2000)* (Milan: Electa, 2010), *Il design degli architetti italiani 1920-2000*, with F. Bulegato (Milan: Electa, 2014), *Una storia dell'architettura contemporanea*, with G. Montanari, (Torino: Utet, 2015).

ABSTRACT

This paper aims to analyse an unrecognized episode that occurred in Turin at the height of the 1968 protests. The conference was organized at the Faculty of Architecture by the “Committee of assistants”, with the support of colleagues and students from the humanities and science faculties, and it coincided with the 1969 celebrations in memory of the liberation of Italy from the Nazi-Fascists. Many important guests took part to this event: architects such as Archigram, Architecture Principe, Utopie, Yona Friedman, Archizoom, Paolo Soleri and Aldo Giurgola, and people involved in the debate such as Gianni Vattimo, Carlo Olmo, Gian Mario Bravo and Aimaro Isola. The three dense days were scrupulously documented in minutes published by the magazine *Marcatré*. Apart from them, in this paper other sources have been investigated: unpublished documents, direct testimonies and echoes of the event published in national and international magazines of the time. As one of the few occasions to link categories such as Utopia and Revolution, the conference provides a glimpse of both the euphoric atmosphere and the uncertainty surrounding the social and political role of the architects and the design. In their speeches, the guests brought up themes such as the incipient ecological crisis, the criticism of the western capitalist city and the contamination with non-architectural disciplines. All the contradictions in the political confrontation and in the professional scene emerged from the ensuing debate, which included even harsh discussions about the use of ideologies and political assessments. All these items developed in the subsequent paths taken by the protagonists.

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KEYWORDS

Utopia; Revolution; Architect's role; social struggle



FIG. 1 Turin Faculty occupation, 1963, from *Casabella* 287 (May 1964), p. 7

Introduction: communication and reception of a revolt

Marcatré, a magazine otherwise dedicated to experimental art and literature, opened to architecture too in its second number (1964) with the column *Architettura* supervised by Paolo Portoghesi and a paper written by Domenico Cecchini and Francesco Cellini¹ which told about the occupation of the Rome Architecture faculty quarters. Portoghesi, in turn, well introduced the general subject of the column: "As we think that architecture has to be criticism, acknowledgment, judgment rather than aesthetic, we enter into the subject by documenting facts that testify the will of struggle of the new generations to conquer for the architects a ruffling transformation of the structures that are ever more precise and responsible"². Furthermore, the two authors of the paper focused immediately on the translation of this statement in the "real" life of Italian architecture: the squatting of the faculties of Architecture in Rome and Milan, referring to Engels' and Fourier's thought about the relationship between politics and technique in solving housing problems. While the 'official' architectural magazines (such as *Casabella* and *Domus*) seemed not so interested in political events, *Marcatré* was really engaged as a "Notiziario di cultura contemporanea" (Contemporary culture bulletin) and showed from the early beginning a movementist attitude, even in its imagery. Its founder and director Eugenio Battisti, an Art History teacher at the University of Genova, titled indeed the first editorial "La tavolata e il fumoir"³ (The Table and the Smoking room), to represent the informal atmosphere of the newsroom meetings.

On the contrary, *Domus*, directed by Gio Ponti, and *Casabella*, directed by Ernesto Nathan Rogers, were almost proof to the political debate, in particular during the first struggles at the Faculties of Architecture which began in Italy in 1963⁴. Only in 1964, an almost complete number of

1. *Marcatré*, rivista di cultura contemporanea (magazine of contemporary culture), was born in 1963, in relation with the poetic avant-gard group Gruppo 63; it was directed by Eugenio Battisti, and divided into sections entrusted to several young intellectuals: Sylvano Bussotti (music), Diego Carpitella (music and theatre), Gillo Dorfles (industrial design), Umberto Eco (literature and semiology) Roberto Leydi (ethnomusicology), Piero Gamacchio (late director), Vittorio Gelmetti (music), Vittorio Gregotti (architetture), Vito Pandolfi (theatre), Paolo Portoghesi (architecture) Edoardo Sanguineti (poetry). See Elisabetta Mondello, *Gli Anni delle riviste: le riviste letterarie dal 1945 agli anni Ottanta con un repertorio di 173 periodici*, (Lecce: Milella 1985), 136; Riccardo Zecchini, *Marcatré Rivista di Cultura contemporanea* <http://www.verbapicta.it/dati/riviste/macratre-notiziario-di-cultura-contemporanea>; Domenico Cecchini e Francesco Cellini, "Colpo di stato in Facoltà", *Marcatré*, II,2,1 (1964): 76-80.

2. Ivi: 76.

3. Eugenio Battisti, "La tavolata e il fumoir", *Marcatré*, 1 (November 1963): 10.

4. First squatting were in Venice (1958 and 1960) and Turin (1959) to protest against the introduction of some restrictive rules; Francisca Insulza, *Studenti, architetti, città: da facoltà d'élite a università di massa*, PHD Dissertation, "Storia e valorizzazione del Patrimonio Architettonico, Urbanistico e Ambientale", Politecnico di Torino 2009, sup. G. Montanari.

Casabella [Fig. 1] was dedicated to the debate on Architecture teaching, mixing students' or young assistants' reports on the local claims with expert professors' – such as Quaroni or Benevolo – considerations, with the aim of showing an overview of the existing architectural schools⁵. In this number there were several articles from the Faculty of Architecture in Turin: Piero Derossi, one of the young assistants, told about the general asset of the superior instruction, the responsibility of the institution and the architect's role in the changing society⁶, underlining the necessity of a new ethic approach in designing cities and houses, with a stronger awareness of the non-neutrality of the technique and of the sectoriality of disciplines. Biagio Garzena, a professor in Venice but professionally active in Turin, wrote about the relationship between the teaching system and research activities⁷ and a group of students signed an accurate report of the defects of the Turin school in relation with the academic organization, the teachers' quality and the economic and social characteristics of the city – a 'one company town' deeply related with the FIAT firm. They wrote about the cultural and economic depression and the consequent solutions imagined and debated during the conference *Facoltà di Architettura e territorio* (Faculty of Architecture and Territory) organized in 1962 by a committee of both professors and students⁸. The year before, Bruno Zevi, founder and director of the magazine *L'Architettura – Cronache e storia*, agreed with the students who squatted the Faculties in Milan and Turin, asking for their more substantial participation in schools cultural growth⁹. In 1964 *Marcatré* stated again about the aftermath of occupation in the Faculty of Rome, reporting the professors' "obstructionism and verbosity" versus the students' claim for "commitment and responsibility" even in a "fascist" law system, the clash between the groups and the growth of a new political and cultural awareness¹⁰. It is evident how the magazine's editorial line pushed towards a political reading of the protests and a relationship between the architect's profession and the problem of the growth of capitalist cities. *Edilizia Moderna* dedicated a complete number to what happened during 1963 – yet published it in 1965¹¹ – dedicating some pages to the crisis of the teaching practice pointed out during the faculties occupations and collecting documents (from tabloids, minutes of assemblies and specialized magazines – among whom *Marcatré*) that reported the different statements about this item¹².

Later on, between 1967 and 1968, the topics most covered in the magazines were, on one hand, the student protests and more generally the wide spreading counterculture and, on the other hand, the architectural projects driven by experimental groups.

Marcatré, *Casabella*, *Domus*, *L'Architettura*, *Necropoli* and other magazines reported on the protests in Italian and international universities, on the contestations of exhibitions – Milan Triennale, Venice Biennale, Kassel Documenta or those organized by the American Museums – and on the projects by Archigram, Archizoom, U.F.O., Soleri, and by groups named

5. *Casabella*, 287 (May 1964).

6. Piero Derossi, "Responsabilità del sapere", lvi: 12-13.

7. Biagio Garzena, "Questioni sulla ricerca nelle Facoltà", lvi: 18-19.

8. Students group (Capellino, Coletti, De Giorgi, Magnaghi, Morbelli, Perona, Preto, Rosso, Sistri, Viale), "Torino. Monopolio e depressione culturale", lvi: 24-27.

9. Bruno Zevi, "La rivolta degli studenti architetti", *L'Architettura*, 92 (June 1963): 74-75.

10. Domenico Cecchini e Francesco Cellini, "Impegno e responsabilità", *Marcatré*, 3 (February 1964): 79-83; they referred exactly to Bruno Zevi's speech and his ability to mediate between students who rejected dialogue and the arrogance of many professors.

11. *Edilizia Moderna*, nn. 82-83 (1965): The magazine, directed by Vittorio Gregotti was focused, in these years, on the industrialization of architecture and the overlapping of languages with a strong awareness of the growing of massmediatic society.

12. Red. "Facoltà in crisi", lvi: 23-24.

under the category "Utopia". The November 1968 number of *Domus*, for instance, published the reproduction of the Milanogram, the installation presented by Archigram UK and US groups at the Triennale¹³.

An anonymous group, self-named "00", based in Turin, published on *Marcatré* a declaration of dispute on the contest *Grand Prix International d'Architecture et d'Urbanisme* announced for the city of Cannes, together with the reproduction of the manifesto-call for the Memorial Day march in Berkley. Their aim was to call the entire society to participate to the debate on the growth of the city: "Choose a city (choose it yourself, all are fine), we convene everybody, discuss exploitations, transform the theatres and the churches in places for public discussion: put the power in brackets (if you can). The urban fetish may safely fall; no one will get hurt. Will we be able to dissolve the knots of repressions every time they are born? (the only role that the intellectual can play is that of the anti-policeman). If we cannot do this, it is perfectly useless for us to plan or judge or discuss. Can we do it? Every alternative is a lie"¹⁴.

Utopia and/or Revolution

The highly political "00" statement, together with the raising interest for the utopian projects¹⁵, well explains the organization of the conference in Turin. At the beginning of 1969, the "Unione Culturale", a leftist association born in the aftermath of the Liberation on the initiative of leading intellectuals such as Pavese, Bobbio, Casorati, Mila and others, directed at that time by the theatre critic Edoardo Fadini, promoted the idea of an exhibition-conference focused on contemporary architecture and titled "Utopia and experimentalism" (as announced in international magazines such as *Architectural Design*)¹⁶.

Initially the Turin's meeting seemed to faithfully reproduce the one held in Folkestone in 1966 promoted by the Archigram group together with the Metropole Art Centre and the British Architectural Students Association: the *International Dialogue of Experimental Architecture* [Fig. 2]¹⁷, which set up a playful debate against the "modern tradition", enhancing the new tendencies and with no connection with the past and even with the present¹⁸. The Turinese architect Pietro Derossi had taken part to it and he was probably one of the inspirers of the Italian program¹⁹. In fact, the very first proposal stated: "This initiative aims a critical analysis of the proposals appearing in the international limelight of experimental architecture intended either as a paroxysmal forcing of current technological and social trends or as an attempt to foreshadow a global alternative for the organization of inhabited spaces"²⁰.

The list of architects invited was very rich. From UK, the Archigram group, the elder Cedric Price and Arthur Quarmby both interested in pre-fabrication and plastic materials; Theo Crosby, architect-artist and

13. Red., "Il "Milanogram" alla Triennale", *Domus* 468 (November 1968): 40-43.

14. Gruppo 00, Torino, "Relazione di un gruppo di assistenti della Facoltà di Architettura e architetti di Torino (Gruppo 00) per il concorso di Cannes 1970 (Grand Prix International d'Urbanisme et d'Architecture)", *Marcatré*, 46/49 (1968): 72-74.

15. On this item we must remember at least: Lewis Mumford, "Utopia, the City and the Machine", *Daedalus*, 94, 2, (Spring 1965), 271-292, which outlines the relationship between city, technology and utopia.

16. Red., "Conferences", *Architectural Design*, March 1969, 128; the reported title is *Utopia & experiment in the architecture of today*.

17. *International Exhibition of Experimental Architecture: The New Metropole Arts Centre, Folkestone, 6-30 June 1966*; Craig Buckleym, "International Dialogue of Experimental Architecture (IDEA)", *Radical Pedagogies*, E17, <http://radical-pedagogies.com/search-cases/e17-international-dialogue-experimental-architecture-idea/> dir. by B. Colomina.

18. Piero Derossi's memory of those days is in P. Derossi, *Per un'architettura narrativa. Architetture e progetti 1959-2000* (Milan: Skirà, 2000): 36-38.

19. On the teaching changes at the Politecnico di Torino, regarding specifically the design disciplines and the people involved in the conference, see Elena Dellapiana, "Da dove vengono i designer (se non si insegna il design)? Torino dagli anni Trenta ai Sessanta", *QuAD*, 1, 2017, forthcoming.

20. Unione Culturale Franco Antonicelli Archives, AS 282, *Mostra convegno "UTOPIA e/o rivoluzione. 25-27 aprile 1969, w.d.*

curator; the architectural critic Reiner Banham. From France, Yona Friedman; the groups Utopie and Architecture Principe; the Situationist artist Constant (Nieuwenhuys)²¹. From Japan, the Metabolist group and Kenzo Tange. From USSR, the NER group, previously invited by Giancarlo De Carlo at the 1968 Milan Triennale²². From USA, the 'Maestro' Buckminster Fuller, Michael Webb, one of the Archigram founders; David Greene.

The invitation of the Soviet and Japanese architects was subjected to the financial contribution of their respective national architects associations; so, in the final program their names disappeared together with the American ones, substituted by the Italian Paolo Soleri, active in USA but born and trained in Turin, and the Italian-American Romualdo Giurgola²³. The list of the participants was not the only variation in the final program of the event: the exhibition-conference title changed in *Utopia e/o Rivoluzione* and the organizers were the Unione Culturale together with some assistants and students of the Faculty of Architecture of Turin. Derossi testifies that the contestation of the teaching system and the spurs for its greater involvement in society were originated by the assistants and that the students followed them later²⁴: the youngest among the teaching class pushed explicitly towards a more political approach and so the word *Revolution* appeared in the title [Fig. 3]. The aim was to stimulate the architects belonging to the "utopian party", who believed in technological advancement as an advancement of the discipline itself, to reflect and discuss about the possibility of taking on a role in the social and economical changes and in the "soft" revolution derived from the larger sharing of the instruments of political interpretation²⁵. The structure of the meeting was based on confrontation: the speeches by the invited architects illustrated their design approaches in relationship with the changing society; downstream of this, the participants had to discuss about the relation and the overlapping between the utopia and the possible revolutionary actions, exploring meanings and functions both of the architecture and urban planning and of the social challenges; finally, a third step aimed to clarify the intellectual's role in eliminating the gap between awareness and praxis through contacts and programs shared with the urban stakeholders. The organizing committee had launched a call to architects, students, intellectuals from all around the country to contribute to the debate with a written intervention. The opening speech



FIG. 2 IDEA Folkestone registration form, 1966

21. The "Internazionale Situazionista" had a base in Alba, Piedmont, where Constant lived for a short period in 1956; see Stefano Taccone (ed.), *Contro l'infelicità. L'Internazionale Situazionista e la sua attualità*, (Verona: Ombre Corte, 2014).

22. Masha Panteleyeva, "Alexei Gutnov, the NER Group ("New Element of Settlement") and Giancarlo De Carlo", *Radical Pedagogies*, <http://radical-pedagogies.com/search-cases/e06-moscow-institute-architecture-triennale-milano/>, dir. by B. Colomina.

23. Unione Culturale Franco Antonicelli Archives, AS 282, *Mostra convegno "UTOPIA e/o rivoluzione. 25-27 aprile 1969, Typescript Program, March 1969*.

24. Interview in Emanuele Piccardo, *Dopo la rivoluzione. Azioni e protagonisti dell'architettura radicale 1963-1973*, (Busalla: Plug in, 2009), with DVD.

25. For example, the "150 hours" program: a training program thought as a solution against illiteracy of the working classes in the post-war period, now intended for an exchange between workers and students and concentrated on reading Marx and the theoreticians of the left-wing. See Francesco Lauria, *Le 150 ore per il diritto allo studio. Analisi, memoria, echi di una straordinaria esperienza sindacale*, (Roma: Edizioni Lavoro 2011).



FIG. 3 *Marcatré 52/55, 1969, w.p.*

by the U e/o R (aka Utopia e/o Rivoluzione) was discussed by the first promoters (architects Giorgio Ceretti, Graziella and Pietro Derossi, Riccardo Rosso, Adriana Ferroni, Aimaro d'Isola and Elena Tamagno) with the professor of philosophy Gianni Vattimo, the historian Gian Mario Bravo, the historian of architecture Carlo Olmo and the physicist Arnaldo Ferroni. Furthermore, among the participants in the debate we find the Milanese Emilio Battisti and Giovanni di Maio, Jean-Pierre Buffi (who was working in Paris in Prouvé's atelier) and architect Vittorio Gregotti (from the editorial board of *Marcatré* and director of *Edilizia Moderna*). The "artistic" and performing part was represented by Egi Volterrani and by "Assemblea Teatro", a theatrical research group in which some architecture students took part, in connection with the "Unione Culturale" director, Emilio Fadini²⁶. The overlapping of different approaches, maybe the most evident result of the Radical season, was explicitly declared in the introductory report, which underlined the "old" problem of the architect as a technician and an artist at the meantime. The same idea was represented in the manifesto [Fig. 4] of the conference designed by Derossi and Isola, a collage of sentences about utopia and revolution due to theorists from different times and places: the "fathers" of utopia Plato, Thomas More, Tommaso Campanella, Fourier, Étienne Cabet, and then Marx, Engels, Proudhon, Robert Owen, Babeuf, Mao, Martin Buber, Karl Mannheim, Nicolas Schoffer, György Lukács, Adorno and Horkheimer, Nicola Abbagnano, Robert Merton, March Bloch, Ferruccio Rossi Landi, Henri Lefebvre – all Marxist thinkers, historians, sociologists and economists; and then the architects or critics Manfredo Tafuri,

26. Gabriella Pecetto Amodei, *L'Unione Culturale di Torino. Trent'anni di storia 1945/1975*, MD thesis, University of Turin, 1981, sup. Prof. Claudio Dellavalle, 217-219.

Giulio Carlo Argan, Le Corbusier, the Utopie group, Renato De Fusco, Alexei Gutnov, Louis Kahn, Yona Friedman, Paolo Soleri, Michel Ragon, Thomas A. Reiner, Ludovico Quaroni, Leonard Reissmann, Filiberto Menna. They all offered definitions of utopia and revolutionary ideas applied to the city development together with the slogans stated by the different student movements and parties, in a confused and cheerful mix used as a background for the title of the conference painted in large red letters²⁷. Reading those quotations in any direction or order highlights the recurrence of words as technique, progress, future, but also joy, equality, pleasantness, well representing the different souls of the contestation typical of the Sixties²⁸.

The same fluctuation permeated the three days of the conference, in which the interventions, all prepared and delivered in advance with a graphic documentation²⁹ were mixed to the protests at the limit of performing: one of them was held by a group of students with the Assemblea Teatro members, who laid down on the floor from the front of the building all the way to the entrance of the hall where the conference took place, forcing those who wanted to enter to walk on them; a more “revolutionary” one was driven by the Utopie group: as remembered by Herbert Tonka, one of the leading characters, they “wrapped a number of shiteheads in toilet-paper. We held the whole conference hostage for several hours with a leftist group called the Vikings. The cops showed up with submachine guns, etc...”³⁰. No other participant remembers that as such a dramatic fact: Andrea Branzi, from the Archizoom group, remembers the hostage keeping as made by some students in order to distribute propaganda leaflets³¹, and Peter Cook, from the Archigram group, remembers with irritation the lock-in but not such an epic struggle³². Furthermore, the quoted Vikings were a group of soccer supporters of one of the local teams (the Torino) with deep political leftist sympathies, but not involved in the architecture debate. Anyway, this episode reflects both those years mood and the purpose of the organizers, which wanted to mix and contaminate a theoretic debate on the architect’s role with the more actual every day people’s problems – house, work, pollution, briefly all the issues of the class struggle – and make the university ‘permeable’ to people’s daily life. Gesture and theory, utopia and revolution were the two sides between whom the debate unfolded reflecting the slogan “workers and students united in the struggle” facing Turin’s social emergencies in the city and in its territory³³.



FIG. 4

Poster by Piero Derossi and Aimaro Isola, Unione Culturale Franco Antonicelli Archives, AS 282, *Mostra convegno "UTOPIA e/o rivoluzione. 25-27 aprile 1969, Posters*.

27. Unione Culturale Franco Antonicelli Archives, AS 282, *Mostra convegno "UTOPIA e/o rivoluzione. 25-27 aprile 1969, Posters*.

28. For a general outline see Guido Crainz, *Il paese mancato. Dal miracolo economico agli anni Ottanta*, (Roma: Donzelli 2005), 187-293; on the specific of Turin, see Bruno Bongiovanni, "Il Sessantotto studentesco e operaio", in Nicola Tranfaglia (ed.), *Storia di Torino. IX Gli anni della Repubblica*, (Torino: Einaudi, 1999): 779-814.

29. The Unione culturale Archive keeps the manuscripts of the U e/o R, Soleri, Utopie, and Architecture Principe reports.

30. Tonka interviewed in January 1997, quoted in Jean-Louis Violeau, *Utopie: in Act*, in Dessauze, Marc (ed.), *The Inflatable Moment: Pneumatics and Protest in '68*, (New York: Princeton Architectural Press, 1999): 49.

31. Interview collected by Sara Abrate, September 2017.

32. Simon Sadler, *Archigram: Architecture without Architecture*, (London: MIT, 2005): 187.

33. Gian Vittorio Avondo, *Il '68 a Torino*, (Torino: Il Capricorno, 2017).

Day 1: build

The conference contributions opened with Romualdo Giurgola³⁴, an Italian architect born in 1920 and emigrated in USA in the post-war, active member of the editorial staff of *Interiors* magazine, dean of the Columbia University School of Architecture and Planning. His approach was by and large conciliatory: he distanced himself from radicalism and invoked a change of design scale - from the city to the region - in order to incorporate and dilute the project subject measured in large numbers³⁵ and to accompany – not impose – the transformations in place. His speech tried to demonstrate the architect's ability to control development processes through his involvement in decision-making since the inception. Quoting Friedman's work, he presented the idea of a 'participated design' based on the "advocacy planning" model, with an experiment made with his students at Columbia: the booklet *Use or Abuse. How to turn vacant storefronts, buildings and lots into community asset*, which had the aim to illustrate the program for an early urban regeneration [Fig. 5].



FIG. 5 Aldo Giurgola, Page from *Use or Abuse. How to turn vacant storefronts, buildings and lots into community assets*, Marcatré 52/55 (1969), w.p.

Another non-conflictive position was that of Paolo Soleri³⁶, an Italian architect, Giurgola's coetaneous, who trained at Wright's Taliesin school and established in Arizona at the end of the Fifties: he presented his *Archology* project – a *Weltanschauung*, indeed – published in a long article in *Domus* the following month³⁷. In order to make theory practical, his aim was to look forward to the proto-historic roots of mankind, in an ethic more than political vision. His projects, urban clusters grafted in the desert (such as Soleri's atelier in Scottsdale), floating on the ocean or hidden in the natural landscape [Fig. 6], were focused on energy self-sufficiency, DIY, almost without any relationship with ideological approaches, according to the *Whole Hearth catalogue* mood³⁸ mixed with the growing cybernetics in which, in Soleri's mind, technology was turning³⁹.

The following speakers belonged to the generation closer to the young protesters; they had been trained during the post-war years and were promoters of interdisciplinary, non-academic groups, in contrast with those of just a decade or so older.

Architecture Principe, consisting of Paul Virilio and Claude Parent⁴⁰, corrected the original meeting title in *Anomy and Revolution* and focused on sociological and political aspects, identifying the "class" of anomists (anomie = lawlessness, i.e. the outcasts, the foreign workers excluded even by the proletariat) as the unbalancing element of the future society

34. https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23058; Ehrman B. Mitchell, *Mitchell Giurgola architects*, (New York: Rizzoli International, 1983).

35. One further document signed by Giurgola and his colleagues Peter Blake (from Columbia University), David Crane (University of Pennsylvania) and Donlyn Lyndon (MIT), and titled *The Large number. City and territory transformations*, was part of the Unione Culturale documentation for the preparation of the conference; now in Prof. Riccardo Bedrone's (one of the students involved in the organization) archive.

36. Antonietta Jolanda Lima, *Paolo Soleri: architettura come archeologia umana*, (Milano: Jaca Book, 2000); in Unione Culturale Archives, Torino, (AS 282) is kept a further, unpublished long document of 12 pages, telling a detailed program of the *Cosanti Foundation*, its previewed developments and expected results.

37. Red. "Quella che Soleri chiama Arcologia: Architettura + Ecologia", *Domus* 474 (May 1969): 54-65.

38. Andrew G. Kirk, *Green Counterculture. The Whole Hearth Catalog and American Environmentalism*, (Lawrence: University Press of Kansas, 2007).

39. Marcatré, 50/55 (1969): 52; Norbert Wiener's writings were in that years re-edited and revisited living a new season of critical success.

40. An overview on this French group activity is John Armitage, *Virilio for Architects*, (Abingdon-on-Thames: Routledge 2015).

and the revolutionary spring. The disequilibrium is also the characterizing element of the architectures they showed, not mentioned in the report, totally alien to functionalist logics and connoted exclusively by the oblique “direction”⁴¹ [Fig. 7]. They explained their point of view as the transition from an industrial to a post-industrial system:

“What, through Communism, was yesterday still the will of appropriation of the production means, has been transformed into the will of appropriation of the social space, of the communication and information medias”⁴².

Day 2: theorize and provoke

The English Archigram group’s report started from the final statement of the opening speech about the class struggle. Their interpretation of class-system was far from the organizers’ challenges and their aim to keep away from the radical politics of the new left was quite evident. Archigram’s attitude, perceived as a lack of political involvement, “cool” and somehow liberalist, was centred on individual freedom and on the role that architects could play in promoting it⁴³. The addressed topic was the relationship between the designed space, mainly urban, and individual freedoms. Their thesis was that space changes could influence social dynamics, using the technical improvements too. The field of action is the middle-calls *miliéu* and the chosen example a university project, already published on the January number of *Casabella*⁴⁴, focused on the initiatives for the changes to the academic structure, pyramidal at the time, that was to become more “liquid” and pervasive thanks to the new communication systems. *Control and Choice* [Fig. 8] partially published in *Casabella* and presented at the 1967 Paris Biennial, was illustrated through a sequence of pictures representing the networking idea of connected but independent people able to accept and elaborate -or refuse- the circulating information.

Yona Friedman’s contribution was based on mobility too. An elder architect who had been involved in the legendary 10th CIAM congress (1956) where he had presented his *Mobile Architecture theory*⁴⁵, in Turin he took a further step forward: mobility is either physical, social and cultural. The possibilities of learning thanks to the information spreading allow both the quick replacement of dominant groups and the improvement of knowledge, making people more and more independent from specialists and professionals. In such a flux-society, architects, intended as traditional

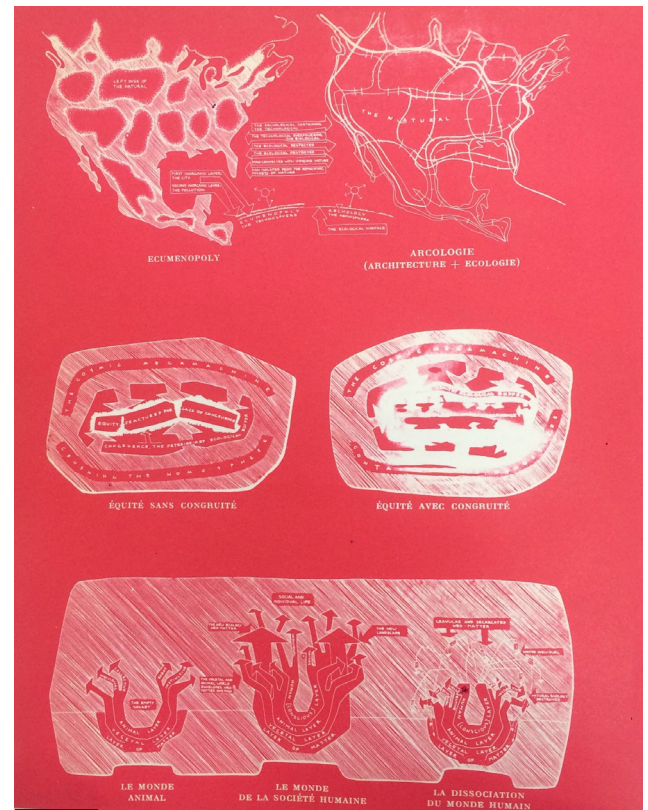


FIG. 6 Paolo Soleri, “Archology scheme”, in *Marcatrè* 52/55 (1969), w.p.

41. The published projects are *La fonction oblique* (1965-1967) and *Les Inclisites* (1968). Both are in the FRAC Centre-val de Loire Archives (<http://www.frac-centre.fr/collection-art-architecture/architecture-principe-58.html?authID=10>).

42. *Marcatrè* 50/55 (1969): 59-60.

43. *Marcatrè* 50/55 (1969): 62-79; Simon Sadler, *Archigram. Architecture without Architecture*, (Cambridge-London: MIT Press, 2005): 177-187; the Archigram’s archives are on line: <http://archigram.westminster.ac.uk/>.

44. Carlo Pelliccia, Pietro Sartogo, “Campus Design”, *Casabella* 332 (January 1969), 12-16. The 2/3 (Control and Choice), 7 (Pod Living) and 9 (Ideas Circus) pictures are both in Archigram’s presentation in Turin and in “Casabella” article.

45. Yona Friedman, *L’architecture mobile*, (Bruxelles: Centre d’Etudes Architecturales, 1967).



FIG. 7 Architecture Principe, “Architecture oblique”, in *Marcatrè* 52/55 (1969), w.p.

design managers, were loosing their role and therefore they had to reform it to achieve the necessary connections with the new social asset. The proposed solution, *L'Architecture mobile, L'extension de Paris vers la hauteur* [Fig. 9] reflected the idea of an architect able to categorize all the possible industrialized elements replaceable and combinable with each other. Straddling self-construction and scientific dissemination, Friedman's suggestions showed in a more utopian way, with regard with dimensions and technological progress: the same approach had been discussed in the 1965 number of *Edilizia Moderna*⁴⁶, in which the possibility to cross and overlap architecture and design with the common denominator of industrialization, in order to obtain an architecture definitely thought and made by industrial designers⁴⁷ [Fig. 10], was illustrated by several Italian and international architects and designers. Furthermore, Friedman's political vision added to his own methodology a democratic value due to people's involvement in participating projects not as 'dilettanti' but as 'almost experts' who share information and knowledge.

A similar superposition between architecture and design, buildings and items, project and social vision was the sub-track of the presentation of the French Utopie group, somehow twin and rival of his English counterpart *Archigram*⁴⁸. Jean Auber and Huber Tonka, representing the two sides of the group (architects and sociologists), repeated the principles and the slogans launched in the magazine *Utopie*⁴⁹. Titled *Utopia is not to be written in the future form*⁵⁰, their report stated from the very beginning that the dichotomy Utopia/Revolution was a petty bourgeois problem. In turn, collecting all the spurs from Lefebvre's "dialectical materialism", the French students' protests, the Fuller's scientific-technological thoughts and the Pop aesthetic, they tried to unmask the middle-class dream of progress and soft revolution as well as the "institutional" lies (referring to the Paris transformations promoted by De Gaulle). They accused those who had talked about Utopia to deliberately place the changes out of the sphere of the possible; then, they explored the sequence of "utopians" from the Classic to the Modern ages and summed up denying any possible change given by the

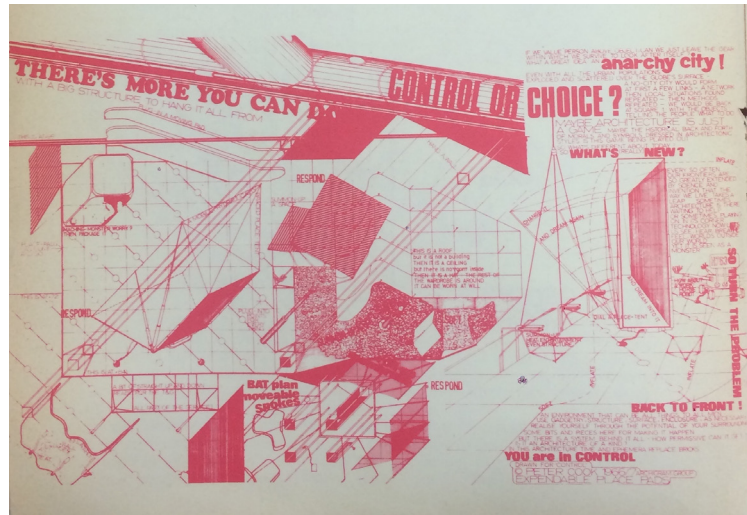


FIG. 8 Archigram, "Control and Choice", in *Marcatré* 52/55 (1969), w.p.

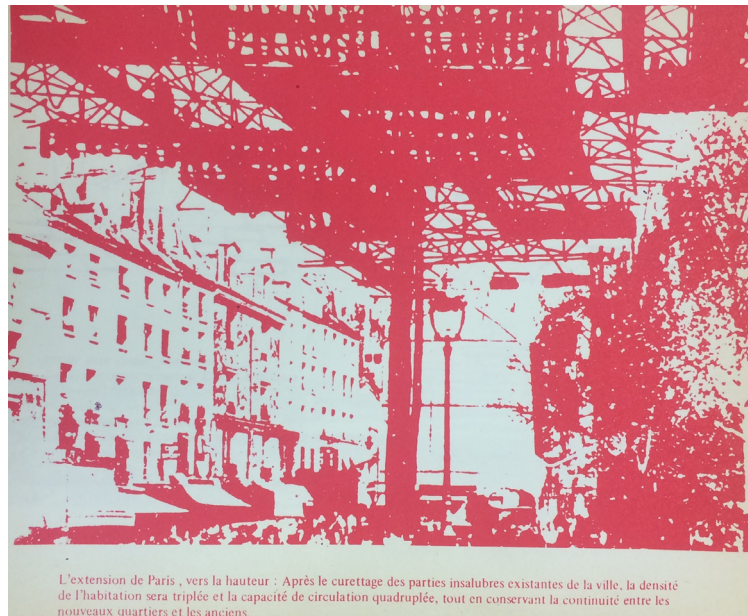


FIG. 9 Yona Friedman, "Extension de Paris vers la hauteur", in *Marcatré* 52/55 (1969), w.p.

46. *Edilizia Moderna*, n. 85 (1965) was entirely dedicated to *Design* with articles and interview to the most authoritative protagonists of international discussion on industrial design. The director Vittorio Gregotti was in Turin and involved in the debate.

47. I.e. the article by Enzo Frateili, "Design e edilizia", *Edilizia Moderna*, 85 (1965): 74-81. Aldo Norsa, Raimonda Riccini (eds.), *Enzo Frateili, un protagonista della cultura del design e dell'architettura*, (Milan: Accademia University Press, 2017).

48. The most relevant legacy of Utopie group is the theoretical work by Jean Baudrillard, one of the founder members, whose *Le système des objets* was published in 1968 (Paris, Gallimard).

49. Craig Buckley and Jean-Louis Violeau (eds.), *Utopie. Texts and Projects, 1967-1978*, (Cambridge-London: MIT Press, 2007).

50. *Marcatré*, 50/55 (1969): 86; The same text, translated in French, is in the Unione Culturale Franco Antonicelli Archive, Torino - probably printed as a flyer to be distributed in the course of the squatting-performance.

utopian theories, except for the one preserving the status quo and corrupting the working class with unachievable dreams. The "Imagination", one of the main topics of the 1968 season of contestations, became an almost negative attitude – if considered as an escape from the real challenge: the realization of the philosophical Marxist utopia. The images illustrating this "struggle against all" represented the political attitude pillorying the Power (the market system, the new Les Halles district in Paris) and the technical achievements (satellites, computers, nuclear central, new airplanes such as the Concorde) without almost any relationship with architecture as a discipline. [Fig. 11]

The only Italian group, excepted the organizers, was the Archizoom, whose report was scheduled between the Friedman's and the Utopie's ones⁵¹. Their contribution to the congress topic was the less inclusive among all: they simply referred to their text – *Relazione politica* (Political Report) – refusing to read it: "I believe that after all that has been said yesterday and today, up to Friedman, it is useless to try to disassemble this conference ideologically or politically. Making a political speech at the moment is out of place, because this does not even seem to me a conference to make a political speech. The conference is already over for us"⁵².

Derossi answered them rhetorically asking what was the meaning of "political" in Archizoom mind, and which was its relationship with architecture, considering the fact that "the group is known for a disciplinary work aimed at inventing objects a bit snobbish and mischievous; we would like to know how these design activities that constitute their real practice fit in with their political aspirations"; he also underlined the influence of Archizoom's work on the *No stop city* (1968) and on the quantitative idea of the space occupied and anthropized to be unstructured, unbalanced, kept homogeneous and, at most, modified through styling operations "placing on the roof palms or ostrich feathers". Nevertheless, the images chosen to publish their paper in *Marcatré* illustrated not the urban project but two among the *Theatres* published on *Pianeta Fresco* [Figs. 12-13], the self-printed, countercultural magazine created by Fernanda Pivano with Allen Ginsberg as deputy director (irresponsible director) and Ettore Sottsass jr. as art director (head of the gardens)⁵³.

The different reports were interspersed with the debate during the first two days (April 25th and 26th), while the third one was entirely devoted to the discussion and the

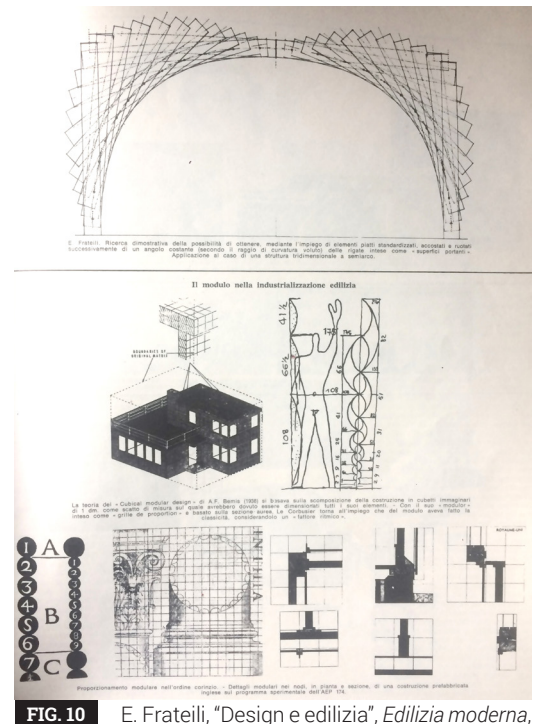


FIG. 10

E. Frateili, "Design e edilizia", *Edilizia moderna*, 85 (1965), 75.

51. *Marcatré*, 50/55 (1969): 96-100.

52. Ivi: 117; Roberto Gargiani, *Archizoom Associati 1966-1974. Dall'onda Pop alla superficie neutra*, (Milan: Electa, 2007): 132-133.

53. Archizoom, "Il teatro impossibile", *Pianeta Fresco* 2-3 (Winter 1968): 99-103; about the magazine *Pianeta fresco*, see Mario Maffi, *La cultura Underground*, (Bologna: Odoya, 2009); Martina Spalla, *Le Origini della sostenibilità ambientale nel progetto italiano. Dibattiti ed esiti tra il dopoguerra e la crisi energetica*, DM thesis, Politecnico di Torino, sup. Elena Dellapiana, a.a. 2016-17.



FIG. 11

Utopie group, Page of the fanzine, *Marcatré* 52/55 (1969), w.p.

attempt to define some shared conclusions.

Day 3: why Utopia? (To say nothing of Revolution)

Some "party official" directions (i.e. the request to set up a committee of censorship or use bodyguards to protect the speakers) were refused by the organizers, who supported the assembly procedure despite the risk of disputes and interruptions – as it happened to Friedman, booed by students.

The debate discussed the typical topics of those years: the necessity to stay on a theoretical level in order to avoid falling into individualisms; the interpretation of pivotal words such as "Revolution"; the role played by the reference thinkers – i.e. Marx and Engels; more general categories such as "spirituality", "technique" and "change". On the other hand, especially the group of Derossi among the others, repeatedly tried to focus the debate on architecture. No discussion followed the Architecture Principe's report, substituted by the projection of the documentary *May June 1968* by the young film-maker Jean Pierre Prévost, trained at the Nanterre school together with Baudrillard⁵⁴.

The debate, although often elliptical and unclear, highlighted an interesting outlook on the future developments and consequences of the contestation season.

The controversy about the Archigram statements, which seemed to renounce to control the information flow, together with the discussion about the role of architects and universities, offered glimpses of innovation, summing up, the possibilities coming from the contamination between architecture and other disciplines. Swinging between reality and theoretical speculation (referring to Marxism), dialectic and historical materialism (Utopie), the contradictions of the contemporary middle class and the revolutionary perspectives of the proletariat (Buffi, Dimaio), the Day 3 showed two opposite approaches: the attempt at change within architecture and its demystification. The gap between revolutionary and/or utopian positions and the "real" world – intended as building, city planning, goods production and market, all linked to the capitalistic system – was another subject of the debate, focusing on the actions to be taken to heal contradictions. The Utopie group's rejection of the traditional profession and their creation of items intended for the market (such as the pneu objects, showed at the 1968 exhibition *Structure Gonfable* in Musée d'Art Moderne of Paris)⁵⁵ suggested to Giorgio De Ferrari new questions on this topic, which had already been developed the year before during the 14th Milano Triennale dedicated to the *Exhibition of the Great Number*. At the Triennale, the Blow armchair by De Pas, D'Urbino

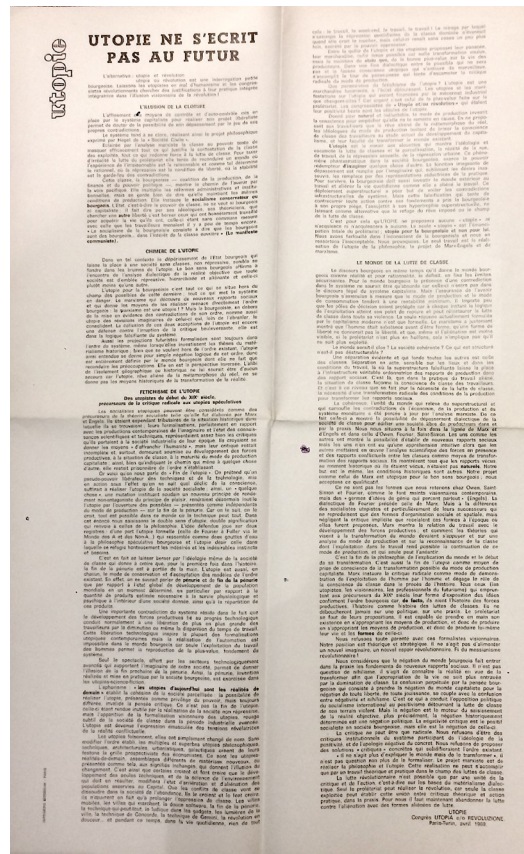


FIG. 12

Utopie group, *L'utopie s'écrit pas au futur*, Unione Culturale Franco Antonicelli Archives, AS 282, *Mostra convegno "UTOPIA e/o rivoluzione*. 25-27 aprile 1969, w.d.

54. Prévost was the author of the first documentary in 1966 (15 minn. b&w), on the Sainte-Bernadette-du-Banlay church, by Architecture Principe group (Cité de l'Architecture Archives, Paris).

55. The exhibition is quoted by Pierre Restany as an example of ART exhibition to explain the new artistic trends, talking about Utopie group as "sociologists of urban space; Pierre Restany, "M. Le livre blanc de l'art total", in *Domus* 469 (December 1969): 41-50.

and Lomazzi with Carla Scolari, produced by Zanotta and later became the most sold ever inflatable chair, had represented somehow a paradox: a very popular object and at the same time a symbol of the cultural and political change in act. The point of contact between theory and practice were the technological advancement and its formal change following another paradox: the involvement of the producer company in the industrial experimentation⁵⁶. In the Turin event, these items started a dispute about the technology applicability: Archigram was accused to make people dream an impossible and elitist future; Utopie claimed, in turn, its use of futuristic technologies as a tool to make people free in a Marxian logic, passing through, and beyond, the dictatorship of the proletariat.

The conference thus ended without bringing a shared vision: the organizing group proposed a motion, voted by a large majority, to continue the debate in the future.

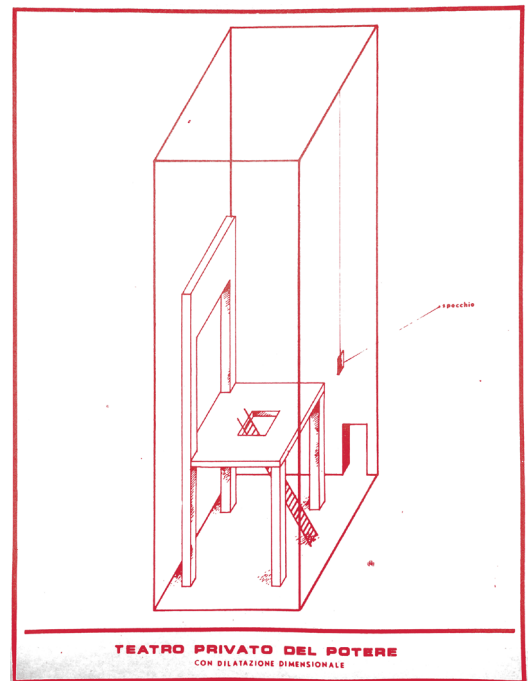


FIG. 13 Archizoom, "Teatro privato del potere", in *Marcatré* 52/55 (1969), w.p.

Echoes, debates and legacies

The Turin conference was maybe the last occasion to put together Utopia and Revolution in the 1960s architecture. "Utopia" remained as a critical category drawing a red line from Classic utopians such as Fourier or Owen to Archigram, Metabolists or Buckminster Fuller; "Revolution", following Emil Kauffmann ideas, became a meta-category including Boullée, Ledoux and even Le Corbusier⁵⁷ or any architect who had promoted significant changes in the interpretation of architecture.

The legacy of Turin conference is anyway at least double: even if it didn't have a large success, its results were echoed in many reviews and remarks. *L'Unità*, the official newspaper of the Italian Communist Party, published an article on the possible role of the architects as guides to change and serve the society and the revolutionary pressures⁵⁸. The same newspaper dedicated to the conference two reviews, both signed by the art historian Paolo Fossati⁵⁹. In the same pages reporting the struggles of the Politecnico's students together with the FIAT workers, the beginning of the "Prague winter", the De Gaulle's resignation after the French constitutional referendum, the anti-fascist demonstrations of 25 April and the preparation of those of the first of May, Fossati tried to frame the conference program after the first day in a more general Zeitgeist. He underlined the risk that the architect's role could slide from technical into intellectual and feared the difficulty for the architects in becoming "System watchdog", who had to transform the utopian and revolutionary concepts in operating solutions. Fossati's final assessment observed that the gap between the exposure of approaches, projects and case studies and their placement in a framework of political urgency was perhaps too abrupt as these were often interrupted by ideological or simply trivial

56. Santino Limonta, (ed.), *De Pas D'Urbino Lomazzi*, (Milano: RDE Ricerche Design Editrice, 2012); Marc Dessauce (ed.), *The Inflatable Moment: Pneumatics and Protest in '68*, (New York: Princeton Architectural Press, 1999); Sean Topham, *Blowup: Inflatable Art, Architecture and Design*, (Monaco: Prestel, 2002).

57. Kauffmann published *Three Revolutionary Architects: Boullée, Ledoux, Lequeu* in 1952 (translated in Italian in 1976), pointing out the double role they have played: disrupt the old architectural order and build a new one. His works on the *Enlightenment* architecture had large critical fortune during the decade; in turn Aldo Rossi published his *Introduzione a Boullée* in 1967 as a foreword of his translation: *Etienne-Louis Boullée, Architettura, saggio sull'arte*, (Padova: Marsilio, 1967); Anthony Vidler, "Neoclassical Modernism: Emil Kaufmann", in *Histories of the Immediate Present: Inventing Architectural Modernism*. (Cambridge: MIT Press, 2008).

58. Franco Berlanda, "Mostra-dibattito sull'architettura", in *L'Unità*, April 25th 1969: 7.

59. Paolo Fossati, "L'architetto cerca il suo ruolo", in *L'Unità*, April 26th 1969, 9; Id., "Diagnosi per l'architettura", in *L'Unità*, April 30th 1969: 9.

stances. Furthermore, the interpretations of the two jambs of the debate (Utopia and Revolution) were too distant one from the other, while a shared meaning was needed for the debate to go on. Fossati feared the idea of a sort of "super-language", (intellectual, sociological and technical) able to "transform the architectural speech in a political or even revolutionary fact" and he stigmatized the excess of schematization occurred in the Turin conference.

The review of the conference published on *Casabella*⁶⁰ was written by Paolo Nepoti, at that time one of the Nizzoli's firm collaborators. He keenly synthesized how to put together architecture, urban planning, utopia and revolution could be nothing else but to set up a surprise, something unforeseeable. He focused on the different approaches and outlined the different guiding roles: one more political referred to the organizing group's document, and one more theoretical, linked to the Utopie group based on Lefebvre's theories. Between them he heard a "background noise" concerning very different items: the cancellation of the architect's role, the trap of the utopian dream without any means to become reality, the contradictions within the bourgeoisie.

Also *Controspazio* reviewed the conference with the contribution of Emilio Battisti, one of the participants in the debate, colleague and friend of the organizing group, junior assistant professor at the Polytechnic of Milan⁶¹. Following Engels's statements, he first defined a clear relationship between Utopia and Revolution, connecting them by their roots in the historical moments and with the intellectuals' ability to interpret the needs of any social oppressed class. The fruitful century-long dialogue between Utopia and Architecture, made the latter somehow independent and separated from the real social necessities, independently explored by sociologists such as Mumford, Riesman or Mannheim. On the contrary, the meeting of these two research fields could put back in contact Architecture and Utopia – but the problems of the revolution still were to be clarified. Battisti underlined the discussion on the architect's role, which during the conference founded new meanings and possible results: the conclusion was that if the role of the architect in the field of utopias could be discussed, then this professionals were



FIG. 14 Archizoom, "Teatro impossibile", in *Pianeta fresco*, 2-3 (1968), w.p.

60. Paolo Nepoti, "Utopia e/o Rivoluzione", in *Casabella* 337 (June 1969), w.p.

61. Emilio Battisti, "Utopia e/o Rivoluzione. Note sulla mostra-incontro tenutosi a Torino nei giorni 25-26-27 Aprile 1969", in *Controspazio*, 2-3 (July-August 1969): 45-47.



FIG. 15 Strum Group, *Utopie photo story*, in Emilio Ambasz (ed.), *Italy the new domestic Landscape. Achievement and Problems of Italian Design*, (New York: The Museum of Modern Art – Florence: Centro DI, 1972)

not completely subjected to neo-capitalism and therefore they could be the bearers of anticipatory visions, but – he concluded – “Revolution is something else!”.

The Archizoom’s reports at the Turin conference was published on a number of *L’architecture d’Aujourd’hui* entirely devoted to innovations – such as communication, robotics, landscape, politics and more generally design-thinking approaches⁶². Many among the participants kept in touch and begun mutual visitings, as happened to Piero Derossi, later invited in London by Peter Cook⁶³.

Despite the rich publishing activities (*Architecture Principe, Utopie, Archigram* and several self-produced magazines)⁶⁴ and the growing notoriety worldwide, the topics addressed in Turin seemed not to have almost any effect – probably because of the thinning of the political engagement due to the tightening struggle which became violent and turned in terrorism during the following decade⁶⁵.

Furthermore, while some elder protagonists – such as Soleri or Friedman⁶⁶ – continued and developed their original proposals, and the “middle generation” – the British and French groups – stopped their activities for different reasons around the end of the decade, the younger ones – the students and some of the young professionals – developed the spurs from the debate in different ways and began to play a role in the so-named “Radical design season”⁶⁷. The Italian groups⁶⁸, who were all born few years before the conference, had been working on both utopian and revolutionary – intended as contrary to the bourgeois ways of life – projects.

Several of their works, already published on *Domus, Marcatré, Casabella* and other magazines, were included in the exhibition *Italy the new domestic Landscape. Achievement and Problems of Italian Design* curated by Emilio Ambasz at New York MoMA in 1972⁶⁹. This – the largest and richest exhibition ever held up by the MoMA to that moment – proposed a section of invited authors, the *Environments*, with a sub-section devoted to the *Counterdesign as Postulation* which included Ugo La Pietra, Archizoom, Superstudio, Gruppo Strum⁷⁰. Theirs all were not-architectural projects: La Pietra’s one was related with the possibilities offered by the new media and a futurist networked city; Archizoom’s proposed a “poetic-reaction” neutral space; Superstudio proposed an environment without objects recalling the American *Whole Earth Catalogue* spurs; the Strum group’s project was the only one focused on political topics. The free distribution of *Fotoromanzi* (photo-stories) to the visitors aimed at sensitizing the public to the social problems, pointing three topics: *The struggle for Housing*, referring to the relationship between the proletariat houses and factory work; *Utopia*, summing up the position held in Turin completed with “data and documents”; *The mediatory City*, concerning the possible actions to be taken to solve the problems of the capitalist city. The word

62. Andrea Branzi, Gilberto Corretti, Paolo Deganello, Massimo Morozzi, “Archizoom”, in *L’architecture d’Aujourd’hui*, 145 (September 1969): LXV- LXVIII.

63. He continued, from a theoretical point of view, his reasoning on the political implication of architecture; Evelina Calvi, Piero Derossi, Carlo Giammarco, Aimaro Isola, *La città nella giostra del Capitale*, (Torino: Bookstore 1979).

64. These and other magazines are taken stock in Beatriz Colomina, Craig Bukley (eds.), *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X to 197X*, (New York: Actar, 2011).

65. Even some of the participant in the Turin conference were arrested as member of armed groups; Elena Dellapiana, Annalisa B. Pesando, “In front of and behind the Mirror. Women in Italian Radical Design”, in *Women Designers, Architects and Civil Engineers between 1969-1989*, MoMoWo 3rd International Conference-Workshop, ed. by Ana Fernandez, forthcoming.

66. Both developed and disseminated their original statements, Soleri the *Archology* in a sustainable meaning as showed, for example in the participation by Sven Bjork, *L’arcologia di Paolo Soleri: Città a immagine dell’uomo, un’alternativa al collasso urbano / relazione di Sven Bjork alla Conferenza di Stoccolma sull’ambiente urbano (giugno 1972)* (Roma: USIS, 1973) and Friedman the utopian approach, once again reaffirmed in the interview given to Sara Abrate (September 2017) about the Turin conference. Yona Friedman, *Tetti* (Macerata: Quodlibet, 2017).

67. The word “radical” which recurs often in the conference speeches and in the debate as a normal adjective, became “officially” the definition of an heterogeneous group, from 1971 thanks to Celant, following whom, magazines, exhibition, manifestoes began to use the word as a noun; Germano Celant, “Senza titolo”, in *IN. Argomenti e Immagini di design*, 2-3, (March-June 1971): 76-81; some examples are the very famous 372 number of *Casabella* (December 1972), directed by Alessandro Mendini, the Paola Navone, Bruno Orlandoni, *Architettura “radicale”*, (Milan: Documenti di Casabella, 1974) once again requested by Mendini.

68. Pino Brugellis, Gianni Pettena, Alberto Salvadori, *Utopie Radicali*, (Macerata: Quodlibet 2017).

69. Elena Dellapiana, “Dalla “Casa all’Italiana” all’*Italian Style* - La costruzione del *Made in Italy*”, in Giovanni Erbacchi, Lorenzo Fiorucci, Giorgio Levi Antonella Rossi Colavini, Vincenzo Sogaro (eds.), *Ceramica e arti decorative del Novecento*, II, (Verona: Zerotre, 2017), 59-87; Dario Scodeller, “Exhibition, anti-exhibition: su alcuni questioni espositive del Pop e del Radical design italiano 1966-1981”, *AIS/Design*, #3 (2013).

70. Emilio Ambasz (ed.), *Italy the new domestic Landscape. Achievement and Problems of Italian Design*, (New York: The Museum of Modern Art – Florence: Centro DI, 1972): 224-267.

"Radical" didn't appear in any of the exhibition categories, except for the Celant's essay in the catalogue titled *Radical Architecture*⁷¹. On the other hand, the "utopian" topic was explored in the essay by Manfredo Tafuri, whose *Progetto e utopia* was going to be published a year later⁷²: he pointed out the relationship between the interwar and the post-war Italian design, both soaked with contamination with visual art⁷³.

The legacy of the Turin conference within built architecture in Italy followed different directions. The first, after the criticism and the re-interpretation of megastructural buildings evoked by Friedman, Soleri and others, addressed to the social housing districts built in the 1970s such as the *Corviale* in Rome, the *Zen* in Palermo or the *Vele* in Scampia-Naples⁷⁴. A second direction, strongly influenced by US ecological and environmental sensitivity, was the *Global Tools* experience of 1973, whom Archizoom and most of the other protagonists of the Radical design participated in: they focused the improvement of individual abilities, mainly in DIY⁷⁵.

The last direction focused on objects and domestic spaces, and aimed at changing the middle class way of life. The house interiors were intended both as a whole and as a sum of items – later to become icons – equally revolutionary and produced and distributed in large numbers, such as the famous *Sacco* and *Blow* chairs. Their designers wanted to change from the inside the "System" against which the "young architects" had been using the technical and commercial tools of the modern world, blurring the borders between the professionals – architects, designers, urban planners: this is, maybe, the only real influencing legacy of that short but "heroic" season.

71. Ivi, 380-387.

72. Manfredo Tafuri, "Design and technological utopia", Ivi: 388-404; Id., *Progetto e Utopia: architettura e sviluppo capitalistico* (Roma-Bari: Laterza, 1973).

73. Alberto Bassi, "A new outlook: radical design from Milan to Turin", *Time & Place: Milano-Torino 1958-1968*, exhibition catalogue Moderna Museet, Stockholm 2008 (Gottingen: Steidl Verlag, 2008), 36-45.

74. Alfonso Acocella, *Complessi residenziali nell'Italia degli anni Settanta. Dibattito e tendenze progettuali*, (Firenze: Alinea, 1981).

75. «Archizoom Associates, Remo Buti, Casabella, Riccardo Dalisi, Ugo La Pietra, 9999, Gaetano Pesce, Gianni Pettena, Review, Ettore Sottsass Jr., Superstudio, Ufo and Ziggurat, met on January 12th, 1973 at the editorial office of Casabella, and founded the "Global Tools", a system of laboratories based in Florence for the propagation of the use of natural materials and techniques and related behaviors. The Global Tools aims at stimulating the free development of individual creativity» (Document n.1, *The Constitution, from the Bulletin Global Tools* n.1).